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NOTES

Mr. W. Ellis Scull has lent the Pennsylvania Museum in Memorial Hall a small but interesting collection of works of art which are now on view.

First in size, and in many ways in importance, is a throne seat of sixteenth century Italian style, made of carved walnut and decorated with panels and mouldings of the characteristic Italian *Intarsiatura* work, *i. e.*, inlay in coloured woods. This is the only example of this method of decoration in our collection, and while not so elaborate as many specimens to be found in the churches and sacristies of Italy, is excellent in taste and moderation.

The process of inlaying one material with another is of great antiquity. Ancient Egyptian work in this kind has been found of as least as early a date as the fifth Dynasty, and it persisted throughout classic times. It probably died out with the other arts in Europe during the Dark Ages, and owes its revival to the renewed intercourse with the East, which had preserved the practice of most of the Arts during their eclipse throughout the rest of the world. Its revival in Italy, where first it reappeared, seems to have taken place in Siena, where we hear of it as early as 1259. Workmen from this city were employed elsewhere in Northern and Central Italy during the succeeding centuries. About the end of the fifteenth century Florence took the lead in this as in other arts. Splendid examples of *intarsia* work may be seen in the sacristies of the Duomo, Santa Croce, Santa Maria Novella and other churches of that city. The largest and most elaborate work remaining to us, the stalls in the cathedral and San Domenico, and the wainscoting in the Sala del Cambio at Perugia, were the production of Florentine artists. For artists they were, many of them being sculptors and architects of note as well as *intarsiatori*. Here the familiar ornament of the period, together with sprays of flowers and other natural objects, are treated with just the right combination of naturalism and conventionalization which keeps them within decorative bounds. Not much intarsia work of importance was executed after 1500 in Italy. Though the art as may be seen in this sixteenth century example by no means ceased to flourish.

Mr. Scull's throne has, besides the inlaid borders, a coat of arms in a shield which looks more seventeenth than sixteenth century in style.

With this he has lent a fine old mahogany armchair of English or American make, formerly the property of Judge James James, 1730 to 1807, and a Colonial mirror in a carved and gilt mahogany frame.

One of the small fragments of sculptured marble is a sphinx, of French eighteenth century make, full of the charm of the Louis XV period; the traditional body, half woman with lion's paws, is topped by a piquant little marquise's *frimousse* with an elegantly arranged perriquet.

A most interesting loan to students is a carved wood-block, probably of early eighteenth century date, such as was used in Europe for the printing of chintzes and the flock wall-papers so much in mode in that day.

Finally he has lent the Museum a number of pieces of pottery and porcelain which will be useful in filling the gaps in the admirable collection of those formed with so much taste and knowledge by our late Director, Dr. Edwin

Atlee Barber; this is in its way one of the most important and valuable of such collections in this country.

Among Mr. Scull's pieces are an extremely good water-cistern of Rouen ware, a type which is not very well represented in the permanent collection, and a very curious majolica plaque, perhaps of the somewhat rare Siennese manufacture, painted with a copy of one of Pinturicchio's famous frescoes in the Library of the Cathedral at Siena, which commemorate the life of Æneas Silvius Piccolomini, of the great Siennese family of that name, who became Pope Pius II. These frescoes, ten in number, were painted in the years 1502 to 1507, and it is a matter of record that the youthful Raphael worked on them as an assistant to the master. This is a copy of number five of the series and represents the reconciliation of Piccolomini with Pope Eugenius IV on the occasion of his reception as envoy of the Emperor Frederick III.

There are, besides, some very good Delft plates and a large blue platter by Ridgway with a view of the Capitol at Washington before the erection of the present dome in 1863.

SCHOOL NOTES

Beginning with the re-opening of the sessions on the 7th of January, after the Christmas holidays, a preparatory class was inaugurated to meet the needs of pupils entering for the last part of the school year. Owing to the difficulty of securing instructors it was only possible to arrange the lessons for two whole and two half days a week with the privilege of attending the Saturday morning, and the regular evening sessions, no student being entered for less than a full month. Very soon after this arrangement, it was found necessary to close the Saturday classes to further registration, and withdraw this privilege to the preparatory students.

Many inquiries for classes in mechanical drawing have been received owing to the great need of draughtsmen, and the excellent salaries offered; it has not been feasible to consider the giving of any more time than already arranged for, to this subject.

Miss Elizabeth Norris who has been assisting Mr. Warwick in the regular day and instrumental drawing classes, received the appointment of instructor in drawing and design at the re-organized Public Elementary Art School (formerly Public Industrial Art School), which will occupy too much of her time to admit of her carrying on the work here. The new position is important for the reason that the Board of Education contemplates the development of a better type of art school than has been conducted under its management.

Miss Gwendolyn Harrison has been appointed first art instructor in the Philadelphia Trade School for Girls, just established as a regular part of the city's Public School system, corresponding to the Philadelphia Trade School for Boys. Miss Harrison is a student in the normal class, this being her second